

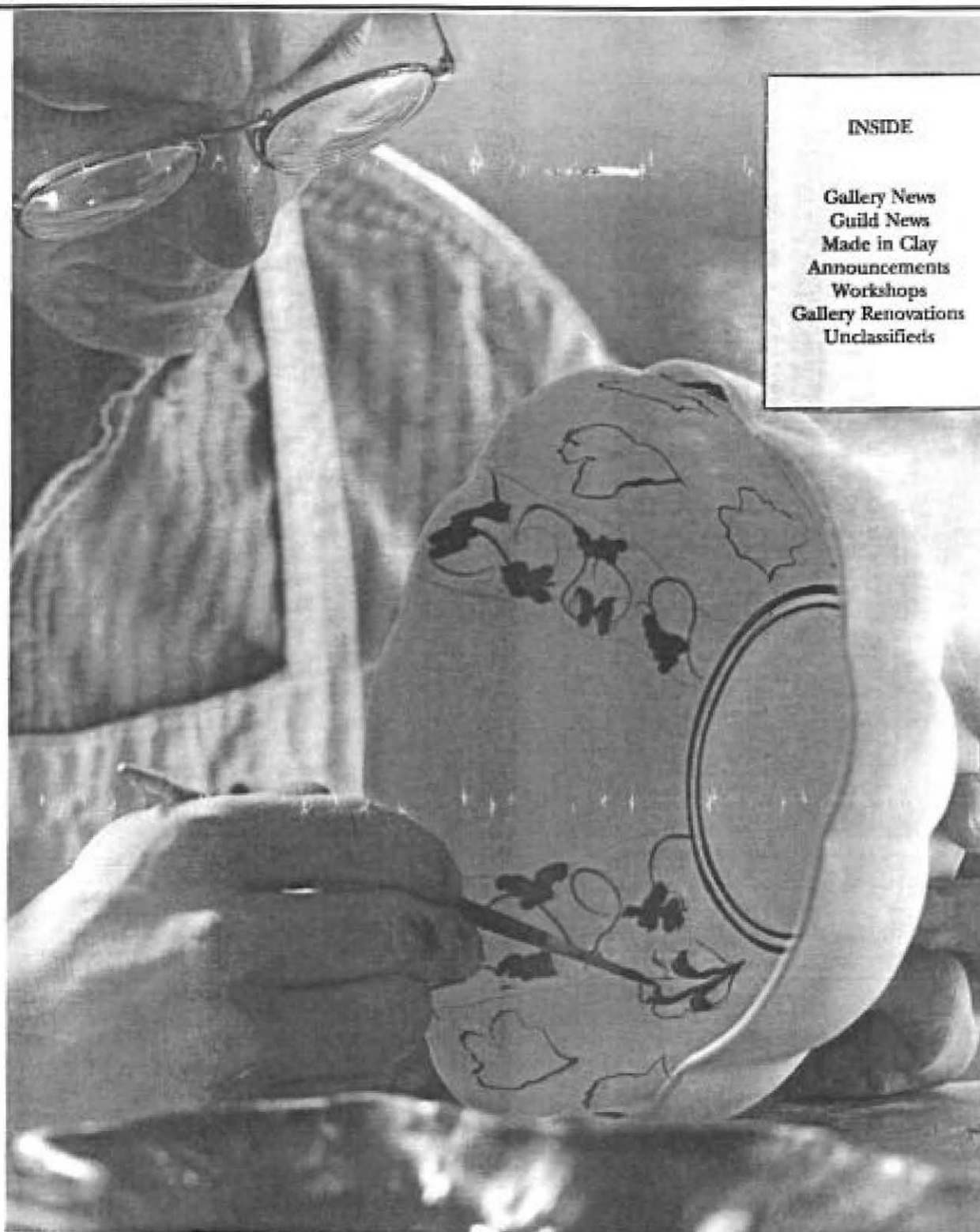


Potters Guild of British Columbia

1359 Cartwright St., Granville Island
Vancouver, B.C. V6H 3R7
(604) 683-9623

NEWSLETTER

DECEMBER 1994



ANDREW MARTIN, AT WORK

GALLERY NEWS

As the Gallery gears up for the inevitable Christmas frenzy soon to arrive on Granville Island, we have been busy with the last construction/painting phase of the renovations (book shelves and storage space have been built in-house, recycling storage shelves previously used under the raised area of the Gallery) - thanks to all who helped (Tam Irving, Pat Taddy, Linda Doherty), and of course to our resident handyman, Jan Krueger. I've also been receiving an almost constant arrival of new stock and, last but not least, selling lots of work! Our gross sales figure for October was \$13,318, an increase of \$3,869 or 40.9% over October '93. At the end of November, we are 31 % OVER our target of \$10,784, and 43 % greater than November's total sales last year. If these trends continue for December, the Gallery will have a great holiday season and a strong financial finish for 1994!

To follow up on last month's information regarding the purchase of packing materials by Guild members, I have finalized the various costs:

bubble wrap (24" wide)	\$.28/foot
tissue paper (19x29")	\$12.75/ream
(approx. 500 sheets)	
newsprint (24x36")	\$1.00/20 sheets
packing tape (clear)	\$.92/roll

I have not yet confirmed prices for cardboard boxes. Please call me at the Gallery for further information. Orders are to be placed at least 2 days in advance, with payment due on pick-up. (Above prices do not include PST or GST)

"Pots in a Cupboard" by Gillian McMillan is the first of a series of blank note cards now available for sale in the Gallery. Gillian's card was co-produced with the Assembly of BC Arts Councils (coordinator of Images & Objects XII, in which Gillian exhibited), and the ARC Arts Council. The card retails for \$1.25 each or 5 for \$5. If anyone is interested in exploring this opportunity, please call.

Lastly, I would like to welcome new part-time staff members Darlene Nairne, who has returned to pottery and the Guild after a ten year absence, and Anthony Sobala, who has taken courses at George Brown College of Applied Arts and now works out of Trout Lake Community Centre, to the Gallery. They join Melanie Corbin, Deborah Tibbel and Richard Rigby.

With enough staff, no one will have to work the many extra hours needed over the holidays! I thank them in advance for their dedication and hard work.

Wishing you a very happy holiday season,

Jane Matthews

MORE NEW SERVICES FOR MEMBERS

Photocopying service for Guild members:

- 8.5/11 copies.....\$.08 per page up to 100 copies.

Over 100 copies.....\$.06 per page.

- 11/17 copies.....\$.15 per page.

Fax Service for Guild members:

- In town\$.50 per page

- Long distance, Time and charges + \$.50 per page

GUILD NEWS

You may have noticed that the newsletter is using a full page photo and excerpt from a potter's writings for the front cover now. We would like to continue with this format and are looking for photos of members at work, their work and any dialogue you might have developed that describes your work and your involvement with it. If you have these things and would make them available for the covers, please contact Jan Krueger at 669-5645 so we can arrange to get copies from you.

Our new book store space is nearly ready to go into operation. The cupboards and shelving have been installed and we are currently establishing ordering services with suppliers. We will have some books in stock by the time this newsletter comes out. As part of this service we are also investigating the possibility of carrying a selection of ceramics magazines for sale. If you are interested in particular titles or periodicals, please let us know by contacting Jane Matthews at 669-5645.

POTS AND PEOPLE

GILLIAN MCMILLAN

I don't use my potter's wheel every day. My current routine has me throwing some simple forms with earthenware clay, and making slab plates which are slumped into previously thrown, altered and bisque-fired ovals. When the thrown pieces are somewhat firm, I squash them and cut them and rearrange the pieces, making functional forms which are not traditional. Sometimes I dip them in a white slip. The absorbing, fun part is then painting them with outrageous-coloured, luscious slips, using the shapes to give me ideas for positioning of the colours.

Quickly the slips dry and seem dull. After the bisque-firing I apply a durable, clear glaze and with luck and a good long soak I surprise myself with the juicy, brilliant colours.

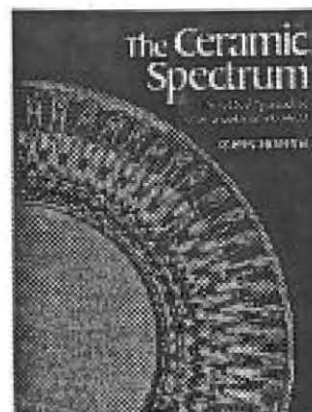
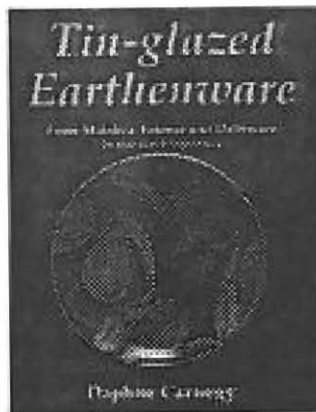
All this is happening after years of making functional stoneware pottery: first to cone 6 and later cone 10, in reduction, in a natural gas kiln in my backyard. Working in my basement studio, and teaching pottery while my two sons were going to school was a practical lifestyle for then. But I

kept attending inspirational workshops - Clary Ilian, Walter Keeler, Hank Morrow, Bruce Cohnane, and wood-firing with Douglas Phillips in England. Rosemary Amon suggested that the 3 week EOCAD Summer School is a wonderful experience.

That was 3 1/2 years ago. I attended the Decorative Maiolica Wheelthrowing course - and then entered 2nd year full time. Juggling family, commuting and Art School for three years was hard work - but a chance to fulfil a long-held dream. Drawing, print making and art history were fascinating, but I remain addicted to clay. Further summer school courses with Jeff Oestreich and Walter Ostrom pushed me in new directions - Jeff to rethinking functional forms and Walter to considering colour and pattern. Tam and Sally encouraged me to go beyond the expected and comfortable.

So for now I am sharing a studio with fellow potter, Jay MacLennan in a fun building near False Creek, and still commuting from Port Moody.

If you would like to write about your situation in this column, please contact Keith at 522-8803 or send your article to Jan Krueger at the Guild Ph.669-5645.



Monday - Friday 9 - 5
Saturdays 9 - 1

9548 - 192 Street, Surrey, B.C. V4N 3R9
Phone: 604-888-3411 Fax: 604-888-4247

LETTERS

Members,

It is with a real deep regret that I am having to write this letter. I had hoped to be telling you the date of the January '95 meeting and other information about Made In Clay but instead am informing you that I am no longer the coordinator for the sale.

A key purpose in revitalizing a Potters Guild of B.C. sale was to get members involved in making the sale happen. Our motto, "by the potters for the potters" is the most important principle. This has meant that we work together to make the sale a reality and any decisions regarding the sale be voted on democratically by the participants involved. Last year we contributed our own money on an unknown and worked hard to make this sale happen. I believe this is a good foundation from which to build. However, it is not possible to coordinate an event when the board votes on matters regarding Made In Clay and believes they have the power to do so. It is too frustrating to be undermined on key issues and feel you have no say in something you believe in and have helped to begin.

I think I need to clarify and give examples. In last month's newsletter the last line of the application form states: NOTE: The Guild takes 10 percent share of gross sales for this event to pay costs. I was totally unaware of this. The board voted on this and have made this decision and are unwilling to wait until it can be voted on at the all participants meeting in January. Also excluded from the last newsletter without my being made aware was the 2nd paragraph of my article. I would like to include this entire paragraph now.

"The other area that people have been asking me about is the 10% commission the Guild would like to take for general Potter's Guild of B.C. revenue. This was discussed at the wind up party after the sale last year and I feel it needs to be discussed and voted on by a larger number of Made In Clay participants. The budget was so tight last year - having that 10%, or a portion go directly into the Made In Clay fund would be a real asset in sale expenses and help keep booth prices down. This 10% would only be deducted after you meet your booth expenses, no matter where the money went to - if it should at all. Another good reason to come to a meeting which will be scheduled late January '95. If you really dislike this 10% commission idea

please register anyway. Remember, Made In Clay is a first come first serve registration and if you wait till the meeting to register it could be too late (your \$100.00 will be refunded then if you do not want to participate because of the 10% commission).

If your lack of input into decisions, or you do not agree with the decision of the board to take this 10% commission I suggest you get your refund now.

How I personally feel about this 10% is not the issue here - I hope this message is clear - the principle that participants make the decision is.

Unfortunately, I no longer have the energy to endure the politics of the guild further. I can't say enough about my committee last year and all the incredible work they put into Made in Clay. The effort by all participants and the camaraderie we as potters experienced during the sale makes this a very emotional and difficult decision. I will really miss the experience and wish you all well.

Cathi Jefferson

MORE MADE IN CLAY

In this response to Cathi Jefferson's letter, I write from the perspective of a) a guild member with work in the gallery, b) a guild member who is currently serving on the board of directors, c) a guild member who was a participant in last year's and previous guild sales and d) as a guild member who is a registered participant for the 1995 Guild sale. The emphasis is intentional because the heart of this issue is the well being of the Guild and Cathi has taken a personal, emotionally loaded position that is potentially, extremely divisive to the coherence and well being of the Guild as an entity.

I want to make it very clear that we should all be extremely grateful to Cathi for her incredible time, effort and drive that last year spearheaded the re-institution of the tradition of a Guild sale - and it is a long tradition. What was new last year was that the Guild as an organization received absolutely no benefit from the sale. All the profits from the sale went back into the pockets of the participants. (I was one of the participants that benefited from the sale and I feel uncomfortable that the Guild did not benefit.) We are getting the exhibition space at a reduced rate because of the Guild's status as a non profit organization; the participants benefit practically

and financially through the use of Guild accounts and charging facilities; and the participants benefit from the larger publicity and good name of the Guild. Certainly, many of us put in a lot of volunteer time to make it happen. I wouldn't like to add up the hours I've volunteered as a board member, working for my Guild.

If nothing of the profits from the sale benefits the Guild, the sale has scant credence as a Guild activity. A parallel would be taking any profits from the Gallery of B.C. Ceramics and dividing them amongst the gallery artists. Clearly this does not happen and if it did the Guild would be in receivership next week. Currently the Gallery carries the Guild financially; we have no other income - the membership fees don't even cover the cost of the newsletter.

To refer specifically to some of the points in Cathi's letter:

a) perhaps the grounds for Cathi's discomfort is in the basic premise that she states as a motto "by the potters for the potters" i.e., as she states, only for the benefit of the potters in the sale. I feel a much more appropriate motto should be "by the Guild for the Guild". We are the Guild and we need to support our organization not just use it and take from it. The Guild are us.

b) Cathi seems to feel that the board (oh heavens, its the "them and us" again) has been dictatorial. She refuses to acknowledge the decision that the Guild would take a 10 percent commission from the 1995 sale made at the informal wind up and debriefing, post sale meeting at her own house and a formal decision by the board, based on that meeting, to implement a commission. I think it is reasonable that the Guild commission not kick in until booth fees have been covered. This would encourage more beginning potters to participate. It should be born in mind that the board bears the ultimate responsibility for the affairs of the Guild and it does this through a democratic process of elections. As in any democratic process individuals are encouraged to suggest ideas but it is the elected representatives who establish policy through consultation, discussion and debate. (Most of the last board

meeting was trying to look at this issue with Cathi which is not the same as undermining key issues.)

c) Cathi states that a key purpose in revitalizing a Potters Guild of B.C. sale was to get members involved in making the sale happen. This is pretty narrow and I would suggest that the board's purpose is to get the members involved in making the Guild happen. This was the basis of the decision taken at the last AGM, to have the AGM moved to the time of the sale so that the sale became a great coming together of the whole Guild.

Keith Rice-Jones

MADE IN CLAY NOTES

Made in Clay is now fully subscribed and a waiting list is being developed. The date for cancellation of registration has been set at December 15, 1994 and all registered participants have been notified. This is to ensure that wait listed members have sufficient time to prepare for the sale if some of the registrants drop out.

We are considering expanding the sale this year by setting up a tent area (sort of a festive idea) next to Performance Works to accommodate more members than is possible in the Performance Works space. Members who have missed the initial deadline but who would like to secure a place in the expanded area are encouraged to enrol on the waiting list. If you wish to go on the waiting list, please call Jan Krueger at 669-5645.

The coordinating committee meets Dec. 14 at 7:30pm in the Guild offices. The January organizational meeting is being planned. All sale participants will be notified directly of the date, time and place so they can attend this critical meeting.

1995 MEMBERSHIPS
ARE DUE NOW
DON'T MISS OUT ON
ALL THE NEWS

-ANNOUNCEMENTS-

VINCENT MASSEY POTTERY SALE
1245 Cartwright St.
Vancouver

Dec. 7-11
11 am-9pm

JANE WILLIAMS ANNUAL POTTERY SALE
1242 Lakewood Dr.
Vancouver

Dec. 11: 12-5:00pm
(2nds available at this sale)
Ph. 255-8173 for info.

GEORGINA BRANDON'S CERAMIC SALE
STUDIO 5
1359 Cartwright St.
Granville Island
(yellow door to the side of Gallery
of B.C.Ceramics)

Things to eat and drink from:
Dec. 10 and 11
10am- 6pm

CERAMIC EXTRAVAGANZA
Dec. 10 and 11
775 Keefer St.
Vancouver
11am-6pm
(Kaoru, Sherry and Annis)

FOUR POTTERS CHRISTMAS SALE
(Pat Taddy, Gillian McMillan,
Jay McLennan, Jane McDougall)

Dec 9: 3-9pm
Dec. 10: 11am-5pm
5-2075 Yukon St.
Vancouver
Ph. 874-1666

TOZAN MEETING
January 17, in the
Sealand Market, Nanaimo
Contact: Maureen Beardsley
at 604-245-467 for times

JEAN CHALMERS AWARD NOMINATIONS
(CRAFTS)

Nominations are open until Feb. 1, 1995.

Contact: Ontario Arts Council
151 Bloor St. W.
Toronto, Ontario
M5S 1T6
Ph. 416-961-1660,
ext. 6234

WORKSHOPS AND COURSES

The Guild is currently planning workshops for the
1995 season.

Robin Hopper: January 28/29, 1994

Andy Martin is scheduled for March 3,4, and 5,
1995. Don't miss this workshop with a premier slip
caster, mold maker and decorator.

Sarah Cootes is scheduled for September.

Also happening in 1995:

Bob Kingsmill at the Burnaby Arts Centre, January
14 and 15.
Phone: 291-6864; Cost: \$69.55

Gordon Hutchens at Burnaby Arts Centre, March 25
and 26.
Phone: 291-6864; Cost: \$96.30

We have requests for workshops with Katherine Young
and for a Raku workshop.

Please let us know if there are others you wish to
schedule.

UNCLASSIFIED ADS

FOR SALE: POTTERY STUDIO

- 2 electric wheels
- 10 cu.ft. Estrin Kiln
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THE POTTERS' GUILD OF B.C.
NEWSLETTER

The NEWSLETTER is published 10 times a year as an information link for the Membership. Submissions are welcome and should be in the Guild office by the third Friday of the month. Text may be edited for publication.

Executive Director & Editor: Jan Krueger

Gallery Manager: Jane Matthews

Gallery assistants: Melanie Corbin, Deborah Tibbel, Richard Rigby, Darlene Nairne, Anthony Sobala.

Advertising Rates: \$120 full page; \$60 half page; \$40 one column; \$35 quarter page; \$25 half column.

Unclassified: Free to members. Non-members, \$8 minimum up to three lines; \$2 per column line thereafter. All ads are to be prepaid and include GST. Deadline is last Friday of the month.

1995 Membership Fees: \$35 individuals; \$50 family or studio membership, 2-4 persons; \$70 institutions and groups; \$20 full time students and seniors, January - December.

Board of Directors: Pres. Tam Irving; V. Pres. Nathan Rafia; Treas. Pat Teddy; Sec. June Macdonald. Directors: Linda Doherty, Kersti Krug, Carol Mayer, Dawn McManera, Joe Nagel, Keith Rice-Jones, Rob Vallie, Gillian McMillan.

ISSN 6319 812X

NEW YORK METROPOLITAN MUSEUM OF ART
SALUTES DAME LUCIE RIE: BRITAIN'S
OLDEST POTTER



ROBIN HOPPER WORKSHOP

DATE: January 28 and 29, 1995

PLACE: Emily Carr Institute of Art and Design

SPONSORS: Potters Guild of B.C. and ECIAD

CONTENT: Throwing, trimming, assemblage and finishing work
Decoration technique, slip ware, coloured clay,
brush work

Slide presentation including ceramic history, his
own work and development

COST: MEMBER.....\$96.30 inc. GST.

NON-MEMBER..\$112.35 inc. GST

TO ENROL, COMPLETE BELOW AND

SEND WITH YOUR CHEQUE TO:

POTTERS GUILD OF B.C.

1359 CARTWRIGHT ST.

VANCOUVER, B.C. V6H 3R7

NAME: _____

ADDRESS: _____

PHONE: _____



WORKSHOP WITH ANDREW MARTIN

DATE: March 3,4,5 1995

PLACE: Emily Carr Institute of Art and Design

SPONSORS: Potters Guild of B.C. and ECIAD

CONTENT: Slide show, mold making, casting a mold, decoration
critique of work (hands on experience).

COST: MEMBER.....\$74.90 inc. GST

NON MEMBER....\$96.30 inc. GST

TO ENROL, COMPLETE BELOW AND SEND

WITH YOUR CHEQUE TO:

POTTERS GUILD OF B.C.

1359 CARTWRIGHT ST.

VANCOUVER, B.C. V6H 3R7

NAME: _____

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MEMBERSHIP APPLICATION FORM

YES, I WANT TO BECOME A MEMBER ____
YES, I WANT TO RENEW MY MEMBERSHIP ____

I/We are applying for the following category of membership:

Individual	\$35 ____
Senior	\$20 ____
Family or Studio (2/4 persons)	\$50 ____
Institution/Group	\$70 ____
Full time Student	\$20 ____

NAME: _____

ADDRESS: _____

_____ POSTAL CODE: _____

PHONE: _____

I/We enclose \$_____ cash, cheque or money order.

MAIL TO: POTTERS GUILD OF B.C.
1859 CARTWRIGHT ST.
VANCOUVER, B.C.
V3C 5G8

MERRY CHRISTMAS
AND HAPPY NEW YEAR



"What are the historical roots in Western Culture, coincident with modernism, that determine the parameters of pottery as an expressive format? What content can functional, utilitarian pottery embody in this age of media synthesis, materialism, and scientific proof? Has pottery followed architecture from an aesthetic of beauty, through minimalism (or separatism), into an age of synthetic beauty (or appropriated style)? Can pottery, because it actively operates so close to the center of intimate human activity, help us begin to see and feel what is inherently, truly human in life?....

"The word "function" has become a catchall, used more from habit than understanding or personal interpretation. Though function has come to describe the mechanics of pottery, the context of the word is larger. It suggests activity and relationship outside itself. When people and objects function, there is an action and response, a relationship.

"Limitation is not native to pottery, it has been applied to it. The parameters defining historical pottery are not rigid borders, and those that define use are no less organic. Redefinition does not always occur at the frontier or edge of hair-splitting definitions. It can happen at the heart of where we live. In the easy gesture of placing red apples in a Victoria green bowl, both visual and utilitarian function are demonstrated. Has Oscar Peterson ever complained that he is limited by eighty-eight keys on the piano? Pottery is no more limited than those eighty-eight keys. Consumerism, technology, and formalism have attempted to simulate a connection to deep human meaning, even transcendent human development, urging us to forget real being for the synthetic substitutes of material, mind, and idealism, or Utopia.

"The slogans of modernism had their origin in opposition to the bourgeois values of nineteenth-century Europe. They were used to stir up people's sensibilities, their sense of order. Unfortunately, these maxims have in turn become dogma, the current, sanctioned convention. It is a different order in a different time, enforcing a system of limitation and separation. The perception that utilitarian pottery is "limited" comes from this mass, cultural sanctioning, and the developed view of a tool and treasure value system. Exclusionism is the fundamental flaw evident in all of human history. It is the primary principle which leads to the downfall of all forms of governments, religions, and art movements. Dogma always creates duality. When one truth (or aspect of truth) is elevated and made "official," another will be suppressed.

"Pottery, utility, and function are not single entities, nor have they ever been just one thing. The traditions have detailed a spectrum which is yet to be exhausted. Within our culture the intimate domestic aspects of life may have been diminished but not yet extinguished.

"Pottery has always occurred because it is necessary and specifically appropriate to its time, culture, and technology base. The ceramic traditions have detailed a range yet to be exhausted. With many of them in print, the possibilities for utilitarian pottery are expansive. To the extent that utilitarian pottery meets people on a deep human level, its content and meaning can function as a threshold to feeling perception."

-Adapted from Andrew Martin, "Smaller than an Atom and Larger than the Universe:
Role of Functional Pottery"



I wonder if
I have to paint
there, too



The way it was

Come on, Linda,
Pull this
way



Say, Jay,
I bet they
can hold this
all by them-
selves



Every body pull
Together
Now



There, Tam, I
Told you they
could hold it
without us.



Oh, Peter, isn't
Tam supposed to
be helping?

I think I see
his lunch,
Vicki



Maybe if you
squeeze harder,
Linda



You can come
out now, Tam,
Pizza is here.

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- Glaze finish is harder and more scratch-resistant than low fire glazes.

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